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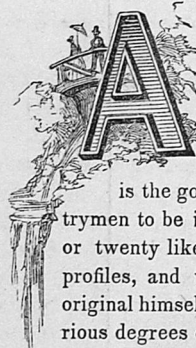
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ORIGINAL PORTRAITS OF
WASHINGTON.

N original portrait of Washington is not so rare as to be above all price; nor are these so numerous as to be easily attainable. It is the good fortune of his countrymen to be in possession of fifteen or twenty likenesses and busts and profiles, and taken from the great original himself. These are of as various degrees of merit as the artists themselves, and, consequently, possess various degrees of value. A sketch of these several pictures and busts will prove of much interest at this time, particularly in view of the fact that the COSMOPOLITAN ASSOCIATION has obtained a portrait from the hands of the venerable Rembrandt Peale—the only artist living who has the honor of having had Washington for a sitter. In an article published in Putnam's Magazine for October, 1855, we find much of the data necessary for this sketch.

The first portrait of Washington was painted by Charles Wilson Peale—a sketch of whose life and labors we gave in the September Number of this journal. The "Elder Peale," as he is called, had a familiar acquaintance with the great patriot, by long service in the army and by association in later days. This rendered him a proper person to catch the lights and shadows, the form and features of that impressive face. He painted his subject as Colonel of the Alexandria Militia, under whose intrepid guidance the frontier posts were saved from French and Indian massacre. The costume, the youth of the man, the circumstances under which it was painted, all serve to render it a precious relic. It was ordered by Congress, painted on only at intervals at Valley Forge, and through the camp-life of following campaigns, and not finally finished until after the battle of Monmouth. Referring to this picture, Rembrandt Peale, in a letter to George Livermore Esq., says the view from the window of the farm-house at Monmouth, used by Washington as his head-quarters, was proposed by the patriot himself as a proper background for the picture, and was, therefore, introduced. Congress having failed to make any appropriation to pay for this picture, it remained in the artist's hands for a long while, but,

eventually, found its way to the walls of Arlington House. Lafayette paid the painter, in 1779, for a copy, which he presented to the King of France. This copy, through the misfortunes of the royal family, passed into the hands of the Count de Menou, and was by him returned to this country, and presented to the National Institute, where it now remains. Two copies of this were made by Chapman. It is Washington in his prime, full of the vigor of his early strength and ambitious for the future, and is prized as the earliest reflection we have of the features of our *Pater Patriae*. Mr. Peale executed a copy of his "best face" for John Hancock, and also made several other copies for parties whose names we are unable to learn.

Robert Edge Pine, an Englishman attached to the American cause, and an artist of considerable ability, conceived the idea, afterwards partially executed by Trumbull, of a gallery of American Warriors and Statesmen; and, among others, secured Washington's face. The artist spent three weeks at Mt. Vernon, in 1785, during which time the portrait was taken. It is pronounced valuable as a correct reflection of the sitter's face, though "its tone is cold and the effect unimpressive," as Putnam's author characterizes it. This picture is in possession of the Hopkinson Family, at Philadelphia. A copy, by the original artist, was in the possession of the late Henry Brevoort, of New-York, who purchased it in Montreal, in 1817.

Previous to Pine's portraiture, Mr Joseph Wright had succeeded in taking pictures of the General and his wife, which were so satisfactory that Congress ordered the artist to take a cast in plaster of Washington's face. This was done, in 1783, by the crude process, then in use, of covering the face with the plaster and removing the mould when the plaster had sufficiently hardened. The "patient" submitted to the application; but the artist, having removed the mould, in his trepidation let it drop, smashing it to atoms. Washington would not "lay" again for the disagreeable trial; and thus the world lost one of the most living presentments of those noble features. This artist also executed a portrait of the American patriot for the Count de Lolms. In 1784 he also executed a portrait for Mrs. Elizabeth Walling, whose husband had been a personal friend of Washington. This picture is now in possession of Mr. Powel, at Newport. The portrait, though rather rough and stiff, is

regarded as a most literal likeness, and is studied by all who wish to reproduce a good picture of the great original.

A pupil of the celebrated Canova was seized with the idea of a national monument commemorative of American Independence, and laid the matter before Washington and other eminent men, all of whom favored the project and approved of the design made for the work. It was to contain marble, life-size, statues of the founders of the government; and to this end, he made busts of Hamilton, Jay, Trumbull, Gov. George Clinton, and of Washington, all of which were regarded as masterpieces of portraiture. After many vicissitudes of fortune, this bust of Washington found its way into the possession of Gouverneur Kemble, residing on the Hudson. The Roman artist, with true art enthusiasm, has given to his great subject a classic dignity and commanding repose truly impressive. The idea of the artist, of a National Monument, was never carried into further realization than in the execution of the busts above named, which are now greatly prized as works of art and as perfectly correct portraits.

Houdon accompanied Franklin to this country, on his return from England. He came purposely to "do" Washington. To this end he took up his residence at Mt. Vernon, and remained there until every look and feature of the subject were familiar. He then proceeded to model the head, using those liberties of idealization common to artists of his class in those days. The result was the celebrated statue ornamenting the Capitol at Richmond, Virginia. The original cast of the head is still at Mt. Vernon. The artist also executed a bas-relief, which is still in possession of the Washington family.

A family in Boston possesses a picture by an artist named Fullerton, who is said to have sketched Washington as he reviewed the troops on Boston Common. The portrait is pronounced more curious as a work of art than correct as a likeness. It was engraved by G. G. Smith, in 1847, and its characteristics may be gleaned by that reproduction.

Harvard University, after the Revolution, sought the face of Washington, and deputed Edward Savage to the labor. The face was taken, but in such a manner as proved the artist everything else than a proficient in his profession. It is pronounced "hard and heavy." This picture was taken soon after the first President's inauguration.

Madam de Brehén, sister of the French Minister, was quite accomplished as an artist, and took two profile heads of the President, which were pronounced very fine. One was given to Mrs Bingham, and the other taken to France and engraved.

The Earl of Buchan, admiring the character of our patriot, sent an artist, Archibald Robertson, to this country for the purpose of getting the portrait. Washington sat, and the Earl's picture proved to be a very fine one. This same artist also executed, in 1790, miniatures of both Washington and his lady, which are classed as "more remarkable for high finish than as likenesses."

Among the "secondary effigies" of the President, taken about this time (1790-91), are mentioned two portraits by James Peale, and a bas-relief in wax, by Mrs Wright, now in possession of H. P. Beck, Esq., of Philadelphia.

A scenic painter, named Gallagher, caught Washington for a sitter, in 1789. A Genoese, named Du Cimitiere, also painted him about the same time. This portrait was engraved in Paris. Eccleston, a Virginian, modeled a head of his great countryman, in 1796. Robert Fulton, the celebrated engineer, in his early career, was an artist, full of enthusiasm and patriotism. He had Washington for a subject, in 1782. Wm. Dunlap, a young "chap" of New Jersey, also painted the great subject, in 1783. All these are regarded as of comparatively little value, and are only sought out by the virtuoso as interesting relics. In this category must not be classed the profile taken by Samuel Folwell, on the occasion of the President's first appearance before Congress. The artist, being present, caught the features in a most spirited and correct likeness. This sketch became somewhat noted from having been most happily reproduced upon a lot of earthen pitchers, which, in process of time, became very rare. A crate of them being accidentally discovered in 1801, the heads were carefully removed and framed, and now bear the name of "the pitcher portrait."

James Sharpless came to this country in 1798. To his facile hand are we indebted for correct likenesses of many of our Revolutionary fathers. He twice took Washington, among others; and a profile likeness of exquisite perfectness is now regarded as one of the most priceless legacies bequeathed to us by the pencil. It

was the last portrait for which Washington sat. The pentograph was used, so that the face and features are mathematically true, while the genius of the artist has given them a most noble and impressive expression. Sharpless, when he returned to England, painted up a face for Mr. Cary, Washington's London Agent. This picture recently came to this country, and is highly valued, its authenticity being undoubted.

The pictures made by Trumbull and Stuart have gained the most national popularity; and to them we always refer when we would be reminded of the Washington of our dreams. Col. Trumbull was aid-de-camp to Washington, and an active sharer in the dreadful "times which tried men's souls." The future artist of the historical paintings in the Rotunda, at Washington, had every opportunity for studying his subject, under all moods and feelings. Washington's face was his especial study; and when the soldier changed his sword for the pallet, he painted an admirable likeness, from memory, of his great and adored chief. In 1789 Trumbull returned from England, where he had been for study, and commenced his sketches of the statesmen and chiefs of the Revolution, afterwards brought out in the pictures of the Rotunda. These original sketches are yet preserved in the gallery at New Haven, Conn., and are prized greatly for their truthfulness and vigor. In the same gallery is the "most spirited portrait of Washington that exists." Trumbull's account of its history is interesting, but is too long for quotation. The city of Charleston, S. C., instructed one of its members of the House of Representatives to commission the artist for the portrait. It was a labor of love truly, and Trumbull "determined to give his military character at the moment of its most sublime exertion," viz: the evening before the battle of Trenton. Washington approved; and his face lit up with its old glow when that night's history was recalled. The artist caught this glow, and gave to the canvas the most spirited portrait of the patriot leader, ever painted. It now is regarded as one of the most precious historical compositions in the country. The gentleman who gave the commission "conceived that the face was not calm and peaceful enough" to please the mass of beholders; consequently Washington had to sit again. In this second picture, he is represented in his every-day aspect, and Charleston has every reason to be

pleased with it. The first picture was finished up, and kept by the artist until purchased by a few members of the State Society of Cincinnati, and presented to Yale College, in whose Art Gallery it now is. Trumbull made several copies of his sketches. The City Hall (New-York) portrait is by him, and is worthy of its paternity.

The Stuart portraits are prized as among the best—if not the very best—ever made of the illustrious subject. In 1794 the artist writes to a relative: "The object of my journey is to secure the portrait of the President;" which enables us to fix the date of the labors of the eminent painter, whose name is now indelibly linked with that of Washington, from having taken that presentment of his face which is most popular and best prized. In a letter to the N. Y. Evening Post, in 1833, the artist expressly states that he only executed three pictures of Washington, from life viz.: one so unsatisfactory that he destroyed it—one for Lord Lansdowne and the one now belonging to the Boston Athenæum. He made a number of copies of this latter; one of which is now owned by Mr. Tayloe, of Washington; one for the Madisons; one (a full length) for Congress, and now in the Presidential mansion; one for Samuel Williams, the London banker; one now in possession of a gentleman of Boston; and probably one for Mr. Gilbert, an M. C., from Columbia co., N. Y. A copy of the Lansdowne portrait was also made for William Constable, Esq., and now in possession of Henry E. Pierrepont, Esq., of Brooklyn. This copy is said to possess merits beyond any other copy executed by the artist. The Athenæum picture was finely engraved by Joseph Andrews. Goupiel & Co. also had a fine lithograph made of one of Stuart's copies. The full length in Faneuil Hall is regarded as little inferior to the Athenæum, or the Lansdowne, or the Constable pictures. There also is a good copy by Stuart, in possession of the Philadelphia Academy. Also one in the State House, at Newport, R. I.

The "Westmüller picture" has gained some notoriety from having been engraved for one volume of Irving's Biography of Washington. It possesses many merits as a work of art, but various opinions are held as to its authenticity. It is denied that the President ever sat to this artist. On the *pro* and *con* of this controversy we do not profess ourselves "posted," and refer to leave G. P. Putnam & Co., and

Washington Irving, to answer for their adoption of it.

We have but to refer to the portraits of Washington executed by the now venerable Rembrandt Peale,—a sketch of whose life and labors we gave in our last Journal. Rembrandt had the honor of three sittings of Washington. This was in September 1795, when the artist was but seventeen years of age. The sketch then made was afterwards wrought up, and served the artist in good stead, in his after labors on the Washington portraits. Gathering copies of the most eminent paintings made of the Patriot, he set himself to work to produce a face worthy of the man and of himself. He succeeded in an eminent degree, as is proven by the testimonials which the picture called out from members of Washington's family, and from many of his intimate friends. This portrait was exhibited in Europe, and attracted much attention. It was finally purchased by the Government, and now hangs over the chair of the President of the U. S. Senate, in the Senate Chamber. Having made the face of his subject a study, both from life and from the best portraits, Mr. Peale's copies became highly valued and sought for. He has made them at long intervals and with the greatest care, and they will possess, in the future, no little interest. The "COSMOPOLITAN ASSOCIATION" has been fortunate in securing one of these copies; and it takes pride in adding this noble work of the venerable artist, to its premiums for the present year's subscribers. Mr. Peale, though nearly eighty years of age, preserves his vigor and enthusiasm for art. He contributed his portrait to the collection with a great deal of pleasure: may it fall into the hands of some worthy son or daughter of America, who will know how to prize the treasure!

The "authorities" at Washington send to Europe for material for the new Government Buildings. A late Baltimore Patriot, says: The bark Emily, Captain Taylor, which arrived here a few days since from Genoa, is now discharging her cargo at Gibson's wharf, consisting of fine marble for the Government at Washington, amongst which are twenty columns, each twenty-five feet long and two and a half feet in diameter, weighing fifteen tons, designed for the Post Office Department. The rest of the cargo consists of blocks of from three to ten tons each."

PRIZE ODE.



THE first year of the operation of the COSMOPOLITAN ASSOCIATION the "Greek Slave," of Hiram Powers constituted one of the premiums to be awarded to subscribers. In view of the renown of the statue, and in deference to the wishes of many eminent literary men, it was resolved to offer a prize of one hundred dollars for the best Ode, written on the marble beauty. The result was about *two hundred* offerings, from the pens of the best talent in this country—so eager were all, not for the prize merely, but for the privilege of paying tribute to the genius of the artist and the matchless excellence of his work. A committee, consisting of Bayard Taylor, Richard Storrs Willis and Hiram Fuller, assembled at the "St. Nicholas Hotel," in New-York, on the evening of Tuesday, Oct. 3d., 1854, to decide upon the poems submitted. Each contribution was accompanied by the author's card sealed in an envelope, so that it was not known to the committee who wrote any of the odes, except the one decided upon as the best and therefore entitled to the prize. The poems were all carefully read, assorted into good, bad, and indifferent; then the good were gone over again and sifted down to six. Here came "the tug of war." All were equally excellent, though differing materially in their treatment of the theme. Finally one was chosen, written out in a beautiful feminine hand. Expectation was *qui vive*, of course; and all present crowded around the table to see the envelope opened which was to confess the name of the fortunate lady. The seal was broken, and, lo! the name was AUGUSTINE J. H. DUGANNE, one of our young poets of already won fame. The ladies were fairly vanquished, and the committee were forced to confess themselves "sold" in huzzaing for the "beautiful unknown" in advance. To Mr. Duganne the one hundred dollars were passed, as well as the thanks of the Association.

The "Greek" is again among the jewels of the gallery of the Association—again will she go forth to gladden some home,

and consummate her mission to advance and elevate Art-taste in America. It is due to our readers that we reproduce the fine poem, above alluded to, since it tells the whole story of the statue in a rhythm and expression of real classic elegance and strength:—

ODE TO THE GREEK SLAVE.

DEDICATED TO THE COSMOPOLITAN ART ASSOCIATION.

By Augustine Duganne.

O GREEK! by more than Moslem fetters thrall'd!
O marble prison of a radiant thought,
Where life is half recall'd,
And beauty dwells, created, not enwrought—
Why hauntest thou my dreams, enrobed in light,
And atmospher'd with purity, wherein
Mine own soul is transfigured, and grows bright,
As though an angel smiled away its sin?

O chastity of Art!
Behold! this maiden shape makes solitude
Of all the busy mart.
Beneath her soul's immeasurable woe,
All sensuous vision lies subdued,
And from her veiled eyes the flow
Of tears, is inward turned upon her heart;
While on the prisoning lips
Her eloquent spirit swoons,
And from the lustrous brow's eclipse
Falls patient glory, as from clouded moons!
Severe in vestal grace, yet warm
And flexile with the delicate glow of youth,
She stands, the sweet embodiment of Truth;
Her pure thoughts clustering around her form,
Like seraph garments, whiter than the snows
Which the wild sea upthrows.

O Genius! thou canst chain
Not marble only, but the human soul,
And melt the heart with soft control,
And wake such reverence in the brain,
That man may be forgiven
If in the ancient days he dwelt
Idolatrous with sculptured life, and knelt
To beauty more than Heaven!

Genius is worship! for its works adore
The Infinite Source of all their glorious thought.
So blessed Art, like Nature, is o'erfraught
With such a wondrous store
Of hallowed influence, that we who gaze
Aright on her creations, haply pray and praise!

Go, then, fair slave! and in thy fetters teach
What Heaven inspired and genius hath designed—
Be thou Evangel of true Art, and preach
The freedom of the mind!